ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

Z5030

Jack

Chambers

COURTAULD INSTITUTE OF ART

UNIVERSITY OF LONDON

Jack

Cham

[TORONTO: Art Gallery of Ontario

bers

A Retrospective

THE VANCOUVER ART GALLERY
September 23—October 18, 1970

ART GALLERY OF ONTARIO
November 7—December 6, 1970

COURTAULD INSTITUTE

70.P647

Preface It was a happy coincidence just 18 months ago that the Vancouver Art Gallery and the Art Gallery of Ontario made independent decisions to approach Jack Chambers with the intention to mount a large exhibition of his work. In the case of the Art Gallery of Ontario, the decision related to a new policy to show from time to time an over-view of the work of a Canadian artist in mid-career, whilst in the case of the Vancouver Art Gallery, it continued the policy of one-man and two-man exhibitions which the Museum has been following for some time. The result is particularly fortunate: owners of valuable works of art, through lack of any central clearing house of information, are asked to lend to exhibitions with a frequency which increasingly militates against the exposure of works from private collections at all, and it is highly doubtful whether the present exhibition could have been put together twice within a period of five years. More important, perhaps, is the opportunity given to two Canadian art galleries to work in collaboration, and, besides the lenders—to whom we owe our first and most grateful thanks—an acknowledgement must be given to the Curators who have organised the exhibition and brought this collaboration about: Doris Shadbolt, Curator of the Vancouver Art Gallery, and Dennis Young, Curator of Contemporary Art, at the Art Gallery of Ontario. We also owe special thanks to the artist himself who, at a time of great personal stress, gave himself cheerfully and unstintingly to the project.

William J. Withrow, Director,
Art Gallery of Ontario.

Anthony Emery, Director,
The Vancouver Art Gallery.

1. JOHN McINTYRE 1948

The quotations which follow are by the artist, and are taken from:

(*a*) an interview with Ross G. Woodman in *Chambers*, published by the Coach House Press, Toronto, 1967.

(*b*) an article by Jack Chambers entitled 'Perceptual Realism,' appearing in *artscanada*, October, 1969, Vol. 26 No. 5, p. 7-13.

(*c*) a recorded conversation with Dennis Young, Curator of Contemporary Art, Art Gallery of Ontario, April 29, 1970.

2. SHIRLEY 1948

3. LILIES 1948

5. SELF-PORTRAIT NO 2 1952

I learned how to draw: not that anyone comes forward and tells you how to do it, but you learn by working a lot and observing those who already know how. The main thing for me was getting oriented, starting with a beginning, constructing the figure gradually and developing it from one stage to the next: discipline. Another thing was the gradual change in my own taste and sensibility. I underwent a series of births. (a)

6. FLOWERS 1953

What I did at the Academy [in Spain] was very 'academic.' For instance the first two years were spent drawing from statues, Greek reproductions, and then three years were spent drawing from life. All my drawings got very, very finished. (c)

13. (recto) DON'T BE AFRAID 1958

13. (verso) THE ASSASSIN 1958

I used photography for THE FAREWELL (1958-59), which is the first painting I did that departed from the style of the Academy (though I was still a student there—in my last year). (c)

14. THE FAREWELL 1958-59

17. UMBRELLA 1959

The good thing about Spain was that I had really to scratch to make ends meet, and that was the one very healthy contact with reality in those years that I think I had in my life. Poverty keeps you healthy because although you don't have money for things you get a feeling of what it's like to bring your wits to bear on real situations. (c)

22. MAN AND DOG 1959

23. CHINCHON LANDSCAPE NO 2 1959

The Castillian landscape was always inpenetrable for me. It was something I desired to become by entering it but never could or never did. The landscape was always a beautiful mystery: human odour seemed to reside in it so that a vista of several miles in that clean and machineless light seemed a particle of torso under a microscope. The hills were rubbed bare by wool and hands had touched every inch of them. There was an organism within an organism that appeared as landscape. But I knew I was not inside. (a)

25. FLYING SAINT 1960

26. LA TRILLA 1960

27. BEGGAR AND LANDSCAPE 1960

28. MAN AND LANDSCAPE 1960

31. UNRAVISHED BRIDE 1961

The more we become familiar with the experiences that perception brings the more we become aware of an inherent gentleness in the intercommunion of oneself with things. So gentleness of reception is also a communication that influences the outside world. Finally, perception itself becomes a 'forgotten' awareness that just is with all the common naturalness of those common things seen out of the window or inside the house or any place . . . (*b*)

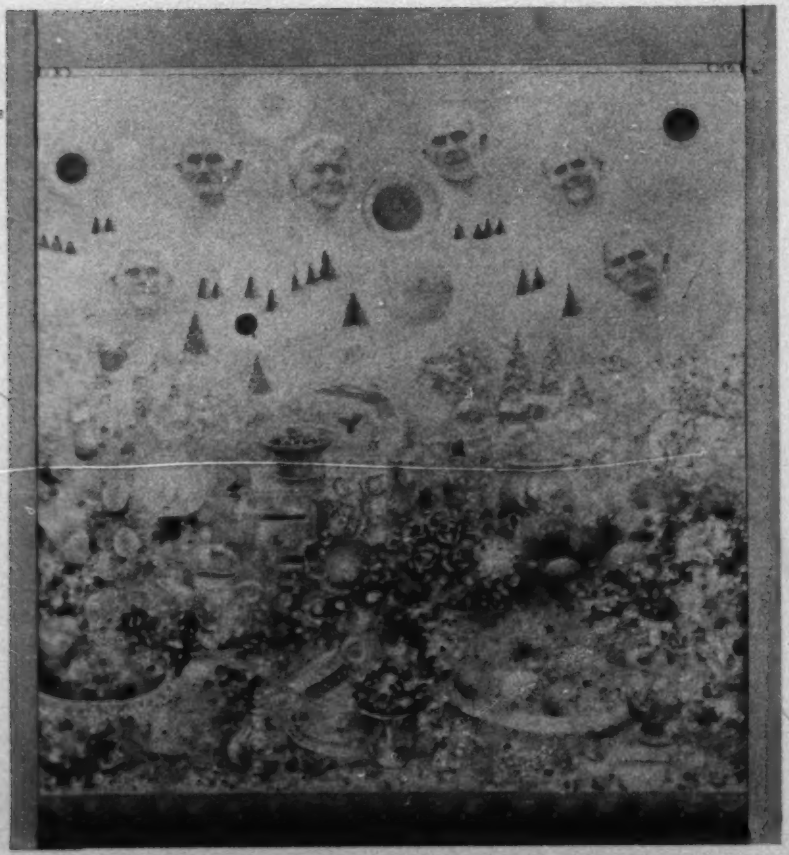
34. FIVE SHEPHERDS 1961-62

36. MESSENGERS JUGGLING SEED 1962

. . . Returning to Canada over a couple of years the seasons uncovered images of myself still gesturing in the invisible. A few visual appearances possessed a fundamental legibility. There appeared memories of some boyhood incidents that had a dimension beyond the incidents themselves. Such incidents (diving from a train-bridge into the Thames) divided into vortex and periphery, the periphery or accompanying memories being absorbed into the centre of the essential gesture. This synthesis, invisible in time, was an experience of reality, a revelation, an experience of an organism within an organism that had accepted me as its centre. This was the basis of my decision to stay in Canada. (a)

37. MATT AND KATRINA AT HOME 1962

38. McGILVARY COUNTY 1962



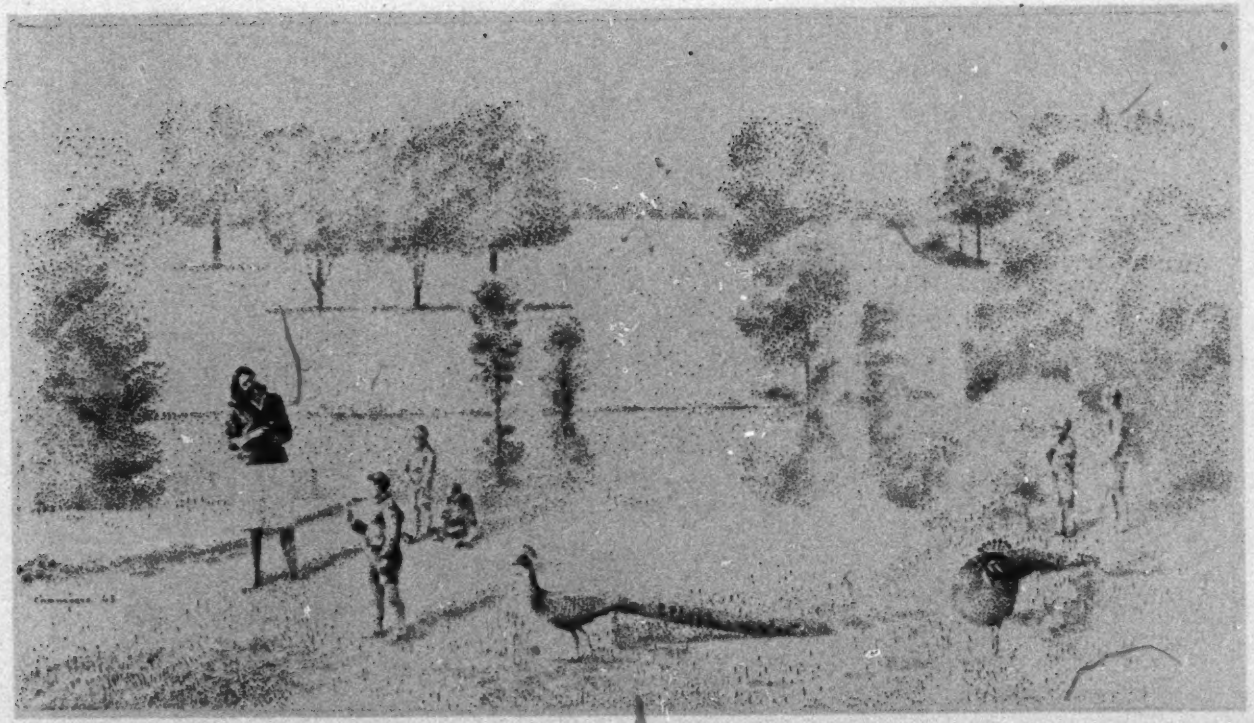
40. OLGA AT THE SOUTH POLE 1963

41. ALL THINGS FALL 1963

44. OLGA NEAR ARVA 1963

To me [realism] means to structure the light so that the painting corresponds with that 'ping' you get when you see something the instant on waking up. And once you have seen it on waking up, it's gone. Because right away there is a thought, and as soon as that happens, the experience vanishes. (*c*)

45. OLGA ALONG THE THAMES 1963



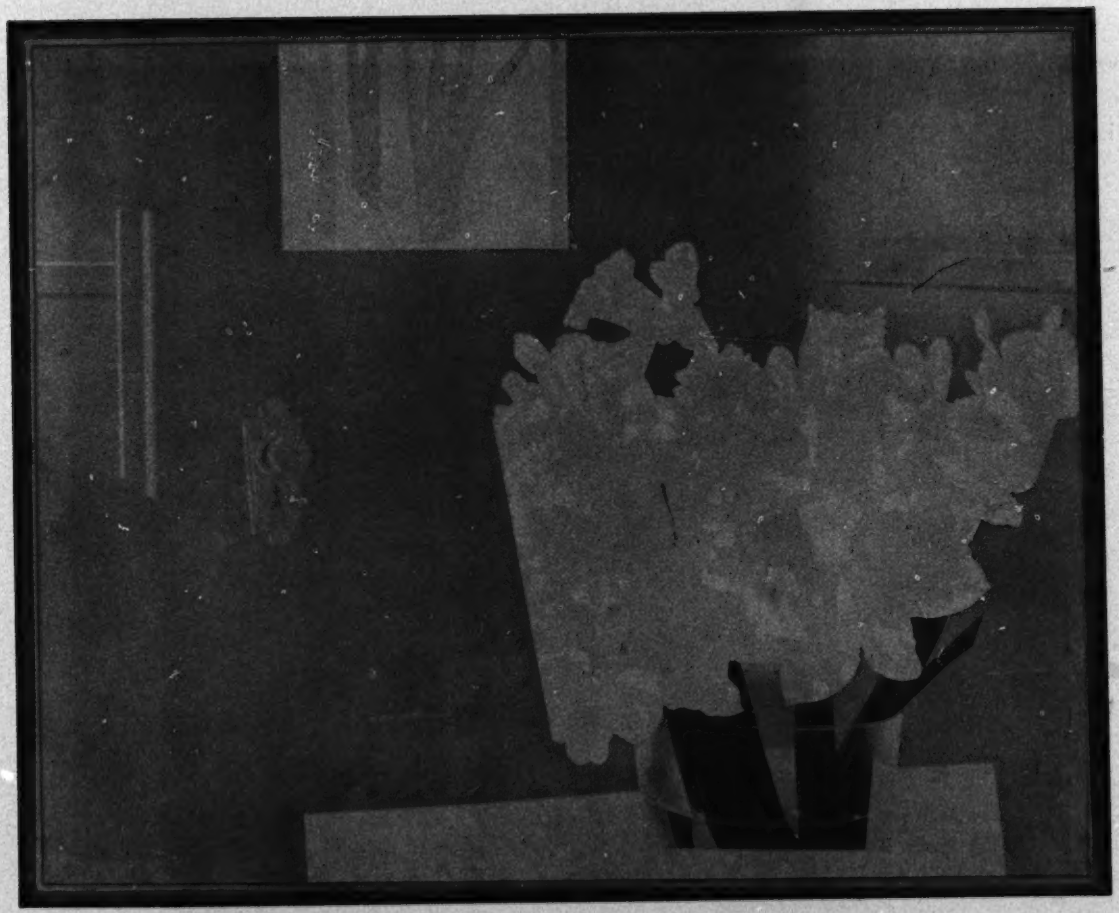
Space is a 'felt' environment and it is the one real condition an observer needs for a fuller-than-visual experience. Painting realistically is creating space, not subject-matter. Again, I don't mean it is done through perspective or descriptive shading, but space as colour frontiers where each colour is a dimension. The presence of recognizable objects is incidental to the realism. Using only some portion of the figure (because the shape is 'right') should be a clue to the observer that there is more here than meets the eye. If the painting is a creative experience, you are moved to hear it, touch it, taste it, in a word 'to feel.' Sensory combinations have made it alive. (*a*)

57. OLGA LISTENING 1964

59. OLGA VISITING MRS V 1964

62. OLGA VISITING GRAHAM 1964

64. DAFFS 1964-65



66. OLGA AND MARY VISITING 1964-65

. . . A painting gets put together just like an experience—in particles. OLGA AND MARY VISITING (1964-65) isn't the description of a visual moment; it's the accumulation of experienced interiors brought into focus. (a)

70. SUMMER BEHIND THE HOUSE 1965

71. ANTONIO AND MIGUEL IN THE U.S.A. 1965

72. STUART MIXING REDS AND GREENS 1965

74. TULIPS WITH COLOUR OPTIONS 1966

There is a direct influence [of my interest in film-making]. These silver paintings are instant mov . . . (a)

75. 3 PAGES IN TIME 1966

I've been working with aluminum paint lately. My use of colour had become too subtle—silver is a refreshing neutral from the tense calculating that goes into controlling colour effects. There's something translucent about silver; it has a built-in light effect. The painted surface changes when you move. It's a light medium—an optical medium. I observed that silver gives a positive-to-negative image reversal depending on the source of light or where you view it from. As you move the positive forms become negative and vice versa coming back. The shift is to the physical sensation of seeing—as in seeing double when you don't expect it. Space is the dimension created by the observer moving through the experience or in waiting for the experience when the work is lit by alternating light sources. The time implications are important. Time as a new dimension has come into view. The temporal insistence (the time it takes to view the variations as a whole or the time spent in waiting for the variations to be revealed) is the real difference here. It's a different realism: space has become time. (a)

77. OLGA, DIEGO AND GERANIUMS 1966

85. CAT 1967

87. MOVING SIDE AND FORWARD 1967

89. BIRD PLANT 1967-68

Let me tell you what is involved in a film I made called CIRCLE (1968), which focuses on the idea that a single day is composed of seconds of time to produce an example of the difference of each day from the other. They are all expressive of the creation of seasons, each different from the other, overlapping or fading in and out of one another. The four seasons create a single year, expressive of all within it. The expressive gesture each time is multiplicity and unity. (A day as far as the year goes is a bunch of fragments unified by the year, and so on.) The episodes at the end of CIRCLE are simple things like people getting out of a train, somebody making candy in a candy factory, a bird being let out of a hand, a guy swimming in a river; and the episodes are essentially the same phenomenon, you know. They are a series of units of motion that can be seen as a whole; they are like a series of fragments that structure a gesture. So that the gesture—whether it takes a minute or whether it takes a year—or whether it takes a lifetime—is also a unit which is structured by smaller fractions. If the mind is held on that point, then all the commonplace manifestations reflect the characteristics of the cosmos. (c)

. . . The second episode shows workers standing at the mouth of a gigantic open section of pipe that they are installing in the earth. The implications of dark and light, life and death, birth, rebirth, naturality and unnaturality, dream and awakeness, consciousness, unconsciousness, etc.—all these things can be implied by just a person in a situation, or a gesture. . . . But in all these, more—much more—is seen by relaxing the eye and following the events in a total undifferentiated mental scan; seeing, that is, both in front of the eye as well as behind it. If you relax your conscious association to things that you see, you will come up with as many suggestions. (c)

. . . You have got to take the cue and just drop your thoughts, and not try to impose them on the work—it is that reception of the visual without filtering—which's where the kick is. (c)

90. MADRID WINDOW NO 1 1968

91. REGATTA NO 1 1968

Light is an inescapable element to use in painting, but the way I used it before was to illuminate expression—a certain amount of expressionism. The way I use it in what I call perceptual realism, *is to simply structure the objective reality so that I am not really saying anything of my own except that there is light . . . in an earlier work like OLGA NEAR ARVA (1963), you can almost feel as though the forms are submerged in a kind of light, where in SUNDAY MORNING NO 2 (1969-70) (see catalogue cover), there is structure with a lot more clarity—it is a lot crisper. (c)*

93. THE HART OF LONDON 1968

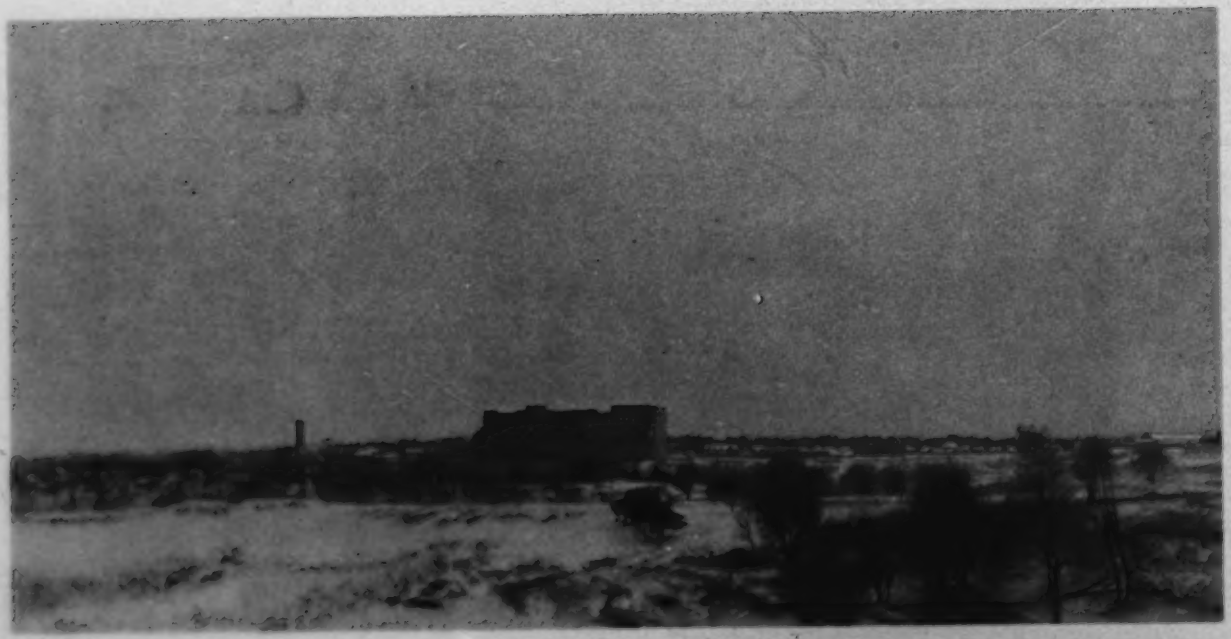
98. MADRID WINDOW NO 2 1968-69

99. 401 TOWARDS LONDON NO 1 1968-69 Photograph: Courtesy of *artscanada*

Perception is a sensory communication that occurs at a primary level between organisms: through the skin to the core and back through the skin again into the exterior world. The intention to imitate is natural to the process in that its own primary pattern spontaneously structures a world of secondary cultural expressions. The pattern or imitation of this process in man's own sensory organism as it responds to the external world, man's art, I call experience *and the intention to imitate experience by art-craft, I call* perceptual realism . . . *(b)*

101. GRASS BOX NO 2 1968-70

113. VICTORIA HOSPITAL 1970



Before the camera was invented painters developed a painting style to compensate for the lack of visual information available to them. A constantly changing scene with no way of freezing the instant offered the painter little alternative but to find some intentional means of expressing the unity he felt for the thing he was painting. Style filled the gap as it were, where the artist had no more specific reference to go on . . . (b)

Source photograph for OLGA AND MARY VISITING 1964-65 (see page 36 and above)

Source photograph for THE HART OF LONDON 1968 (see page 48 and opposite)

Our experience of photography and its off-shoots will inevitably lucidate all its particular qualities and its spectacular limitations. Our continuing familiarity with the foto should help us to understand more about our special appetite for identification gratification and maybe suggest some notion of what the eye as a sensory collaborator in perception is missing on its own. Instead of replacing it photography had inadvertently put new demands on representational painting. (*b*)

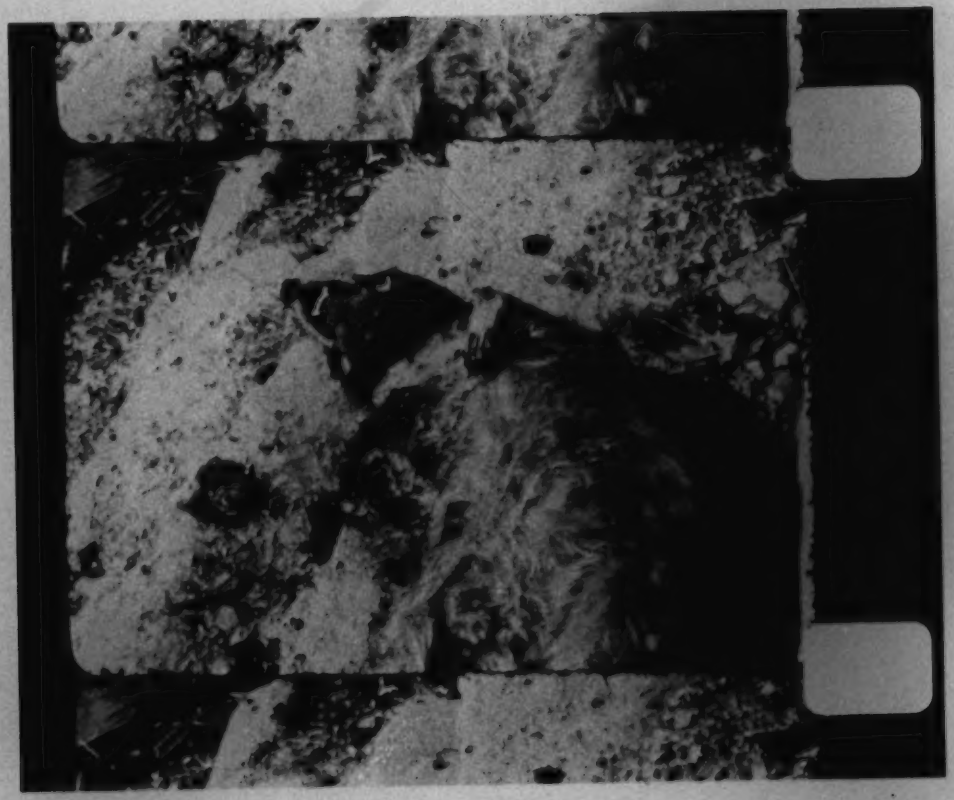
The usable foto is divided into ¼ or ½" squares. The support (prepared wood or canvas) receives a unicolour-tone surface of oil paint approximating the colour-tone of the largest generalized colour area: the sky in 401. *It is also divided into squares corresponding to those in the foto . . . As the painting develops the squares have to be drawn in again and again. Subsequent masses of lighter value subdivide the two large generalized masses and derive their own colour-tone orientation from them. In this way the structuring process gradually evolves into more minute divisions until . . . dimensional contrasts begin to emerge as defined objects. When this point is reached and realized the description has been intentionally analyzed and integrated with the experience . . .* (*b*)

What I want from the camera technically is a precision-in-depth colour description. . . . If the foto is usable it becomes the plan for a structure. . . . The mind becomes a theatre of mental operations submitting its findings to the experience for stimulation. What the experience responds to determines the intentional synthesis and the subsequent structuring procedure. . . . The pictorial structuring itself takes shape and breaks down ceaselessly till the degree of consolidation is reached where the painting as meaning and the intentional process shaping it are an inseparable result . . . (*b*)

Films:

MOSAIC 1966

a lyrical treatment of birth and death



HYBRID 1967

an indictment of war and the physical suffering of war

R34 1967

a rhythmic collage of the life and works of the Canadian artist, Greg Curnoe

Films:

MOSAIC

16mm.
9 minutes
black and white
sound
1966

HYBRID

16mm.
14 minutes
black and white and colour
silent
1967

R34

16mm.
30 minutes
colour
sound
1967

LITTLE RED RIDING HOOD

16mm.
25 minutes
colour
sound
1966

CIRCLE

16mm.
35 minutes
black and white with colour
sound
1968-69

THE HART OF LONDON

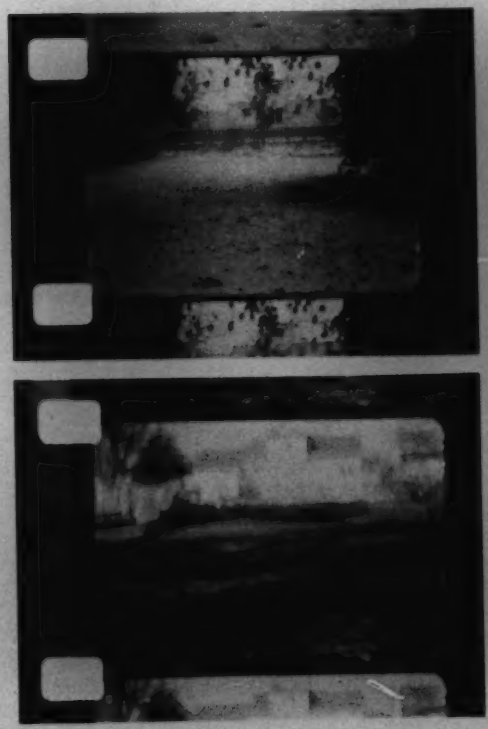
16mm.
60 minutes
black and white with colour
sound
(work in progress 1970)

LIFE STILL

16mm.
30 minutes
colour
sound
(work in progress
to be completed in 1971)

CIRCLE 1968-69

The camera was set up in the same spot at 10:00 a.m. each morning and exposed four seconds of film of his backyard each day for a year



THE HART OF LONDON (work in progress 1970)

a circular-type statement of life, death and transitions

Biography:

Born 1931, London, Ontario—John Richard Chambers. Studied Beal Technical School, London.

Received Younger Artists Award, Western Ontario Annual Exhibition, London, 1949.

Travelled in Europe, 1953, settled in Spain, 1954, and began six years study at the Royal Academy of Fine Arts, Madrid. Received Elizabeth T. Greenshields Foundation Scholarship (Montreal) for study in Spain, 1956. Won State Prize for Painting, The Royal Academy, Madrid, and Paular Scholarship for Landscape Painting, Spain, 1958.

Lived in Chinchon (village near Madrid) 1959-61.

Returned to London, Ontario, 1961; continued painting. Married Olga Sanchez Bustos, 1963. Illustrated *Dance of Death, London, Ontario*, a book of poems by James Reaney, published by Alphabet Press, 1963; produced first film MOSAIC, 1966-67; received Canada Council grants 1965, '66, '67, '69. Remaco award for painting and Labatts Breweries award for documentary film at the 'Canadian Artists '68' exhibition (Art Gallery of Ontario).

Bibliography:

Books:

1967 WOODMAN, ROSS. G. *Chambers*, Coach House Press, Toronto

Periodicals:

1964 BUCHANAN, DONALD. 'John Chambers at the Isaacs Gallery,' *Canadian Art*, March/April, p. 62

TURNER, EVAN. 'All the Excitement of a Private Collection, but Public,' *Canadian Art*, November/December, p. 371

1965 MACPHERSON, HUGO. 'Toronto's New Art Scene,' *Canadian Art*, January/February, p. 12

1966 DAVIS, RAE. 'The Life of Death in London Ontario,' *Canadian Art*, July, pp. 20-25

1967 LORD, BARRY. 'I Discover Canada,' *Art In America*, May/June, p. 82

BRODZKY, ANNE. 'John Chambers: Recent Work,' *artscanada*, August/September, (supplement)

WOODMAN, ROSS. 'London (Ont.): A New Regionalism,' *artscanada*, August/September, (supplement)

1968 WOODMAN, ROSS. 'Artists as Film Makers,' *artscanada*, June, p. 35

'Portrait,' *artscanada*, October/November, p. 44

LORD, BARRY. 'Let there be Darkness,' *artscanada*, December, pp. 21-27

1969 WOODMAN, ROSS. 'Notes by a Private Collector,' *artscanada*, June, pp. 34-35

CHAMBERS, JOHN. 'Perceptual Realism,' *artscanada*, October, pp. 7-13

1970 AMAYA, MARIO. 'Canada: Jack Chambers,' *Art In America*, September/October.

CHANDLER, JOHN. *Studio International*, Issue not known at time of going to press.

LORD, BARRY. 'The Eleven O'clock News in Colour,' *artscanada*, June, pp. 7-11

Exhibitions:

1961 Lorca Gallery, Madrid (one-man)
Forum Gallery, New York

1962 The Isaacs Gallery, Toronto
Forum Gallery, New York
'The Winnipeg Show,' Winnipeg Art Gallery

1963 The Isaacs Gallery, Toronto (one-man)
'The Fifth Biennial of Canadian Painting,' National Gallery of Canada, Ottawa

1964 Forum Gallery (at the New York World's Fair), New York
'Canadian Watercolours, Drawings and Prints,' National Gallery of Canada, Ottawa

1965 The Isaacs Gallery, Toronto (one-man)
Norman Mackenzie Art Gallery, Regina (two-man)
Forum Gallery, New York (one-man)
'Focus on Drawings,' Art Gallery of Toronto
'New Trends in Canadian Painting,' Agnes Etherington Art Centre, Kingston

1966 Agnes Lefort Gallery, Montreal (one-man)

1967 The Isaacs Gallery, Toronto (one-man)
Agnes Lefort Gallery, Montreal
20/20 Gallery, London, Ontario (one-man)
'Three Hundred Years of Canadian Painting,' National Gallery of Canada, Ottawa
'Canadian Art Today,' Canadian Pavilion, Expo '67, Montreal
'London S.W.17,' Rothmans' Art Gallery, Stratford, Ontario
'John Chambers,' Rodman Hall Centennial Exhibition, St Catherines, Ontario (one-man)

1968 Gallery One One One, University of Manitoba, Winnipeg (one-man)
'Canadian Artists '68,' Art Gallery of Ontario, Toronto
(Remaco Award for painting, Labatts Breweries award for documentary film)
'The Heart of London,' National Gallery of Canada, Ottawa (travelling exhibition)

1970 'Realism(e)s,' Montreal Museum of Fine Arts and the Art Gallery of Ontario, Toronto

Lenders:

Dr and Mrs Federico A. Allodi, Toronto
Dr and Mrs Ralph L. Bull, London, Ontario
Mr R. Frank Chambers, London, Ontario
Mr and Mrs Jack Chambers, London, Ontario
The Reverend J. D. Chapman, Kintore, Ontario
Professor and Mrs G. Ciamaga, Toronto
Confederation Art Gallery and Museum, Charlottetown, P.E.I.
Mr and Mrs Greg Curnoe, London, Ontario
Professor and Mrs John W. Davis, London, Ontario
Mr and Mrs Selwyn Dewdney, London, Ontario
Dr Donner Dewdney, Topeka, Kansas
Dr and Mrs Julius Dick, Toronto
Dr and Mrs W. N. Downe, London, Ontario
Kay English Studio, Toronto, Ontario
The Elizabeth T. Greenshields Memorial Foundation, Montreal
Mr and Mrs Milton E. Harris, Willowdale, Ontario
The Imperial Life Assurance Company of Canada, Toronto
Mr and Mrs A. Isaacs, Toronto
The Isaacs Gallery, Toronto
Mr and Mrs R. M. Ivey, London, Ontario
Miss D. F. Jones, London, Ontario
Dr and Mrs R. A. Kinch, Montreal
London Public Library and Art Museum, London, Ontario
Mr David Melnik, Toronto
The Montreal Museum of Fine Arts, Montreal
Mr and Mrs John H. Moore, London, Ontario
The National Gallery of Canada, Ottawa

Northern and Central Gas Corporation Limited, Toronto
Mr and Mrs W. R. Poole, London, Ontario
Mr and Mrs Geoffrey Rans, London, Ontario
Miss Tove Rasmussen, Toronto
Mr and Mrs James Reaney, London, Ontario
Mrs R. C. Richardson, Toronto
Mr and Mrs Edward Richmond, London, Ontario
Mr and Mrs L. Ritchie, Montreal
Dr and Mrs M. L. Robinson, London, Ontario
The Reverend and Mrs G. E. Rousom, London, Ontario
Mr and Mrs Eric A. Schwendau, London, Ontario
Mr and Mrs I. Sharp, Willowdale, Ontario
Mr and Mrs E. G. Spence, London, Ontario
Mr Leslie Trevor, Toronto
Alumni Association, University of Western Ontario, London, Ontario
Mr and Mrs T. Urquhart, London, Ontario
Professor and Mrs Richard Venezky, Madison, Wisconsin
Mr and Mrs Edwin B. Walker, Pacific Palisades, California
Dr and Mrs R. G. Woodman, London, Ontario
York University, Toronto
Miss Gloria Zuazua, New York
Art Gallery of Ontario, Toronto
The Vancouver Art Gallery, Vancouver
Private Collection, Toronto
Private Collection, Beaconsfield, P.Q.
Private Collection, Montreal

President:
Dr K. S. Morton

Vice-Presidents:
Dr B. Kanee
J. A. Macaulay

Director:
Anthony Emery

Curator:
Mrs Doris Shadbolt

Financial Administrator:
J. W. Maxwell

Directors:
Gary Bell
J. Darg Bell-Irving
Cornelius Burke
D. S. Catton
Ian Davidson
B. Hermanson
Roy Jessiman
Mrs P. J. McGonigal
N. L. Rothstein
Mrs Michael Scott
Mrs G. Southam
Ira Young

The Vancouver Art Gallery

Art Gallery of Ontario

President:
Edmund C. Bovey

Vice-Presidents:
J. Douglas Crashley
Marvin B. Gelber
John H. Moore
Robert N. Steiner

Director:
William J. Withrow

Secretary-Treasurer:
Michael E. George

Chief Curator:
Mario Amaya

Trustees:
Mrs Thomas J. Bata
Edgar G. Burton
William A. Cowan, Q.C.
James S. Craig, M.R.I.A.C.
Mrs Harry Davison
John H. Devlin
Frederik S. Eaton
Mrs John D. Eaton
George R. Gardiner
George W. Gilmour
Henry R. Jackman, Q.C.
Professor William Kilbourn
Mrs Oscar Kofman
John B. Ridley
Alderman David Rotenberg
Mrs Elizabeth A. Stevens
Richard M. Thomson
Gordon D. Tiller

Works:

1. JOHN McINTYRE
   1948
   oil/canvas
   17″ x 14″
   Collection: the artist

2. SHIRLEY
   1948
   oil/canvas
   19″ x 14½″
   Collection: the artist

3. LILIES
   1948
   oil/canvas
   29″ x 21″
   Collection: Mrs. Irene Dewdney, London, Ontario

4. SELF-PORTRAIT NO 1
   1949
   oil/canvas
   19″ x 16″
   Collection: the artist

5. SELF-PORTRAIT NO 2
   1952
   oil/canvas
   27″ x 19″
   Collection: the artist

Dimensions are in inches, height precedes width

6. FLOWERS
1953
pencil/paper
10¼" x 16¼"
Collection: the artist

7. BERTHA
1953
pencil/paper
11¼" x 8⅛"
Collection: the artist

8. DEAD BIRD
1956
pencil/paper
6½" x 12½"
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

9. BOY
1958
pencil/paper
19" x 11½"
Collection: Dr. and Mrs. Ralph L. Bull, London, Ontario

10. LANDSCAPE
1958
tempera/paper
13¼" x 18¾"
Collection: Mr. R. Frank Chambers, London, Ontario

11. LANDSCAPE
1958
tempera/paper
13¼" x 18¾"
Collection: Mr. R. Frank Chambers, London, Ontario

12. BOY
1958
pencil/paper
26⅞" x 18¾"
Collection: Kay English Studio, Toronto

13. (recto) DON'T BE AFRAID
(verso) THE ASSASSIN
1958
oil/paper
Collection: Dr. and Mrs. M. L. Robinson, London, Ontario

14. THE FAREWELL
1958-59
oil/canvas
31¼" x 39"
Collection: Mr. and Mrs. James Reaney, London, Ontario

15. LANDSCAPE
1959
oil/canvas
21¼" x 25½"
Collection: The Elizabeth T. Greenshields Memorial Foundation, Montreal

16. LANDSCAPE
1959
oil/wood
12¾″ x 26¾″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

17. UMBRELLA
1959
oil/canvas
19″ x 17½″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

18. TWO SKETCHES FOR FLYING SAINT (DEVILS)
1959
oil/paper
6″ x 6″
8″ x 7″
Collection: the artist

19. TWO SKETCHES FOR FLYING SAINT (FIGURES)
1959
oil/paper
6″ x 6″
9″ x 4″
Collection: the artist

20. SKETCH FOR FLYING SAINT (WOMAN)
1959
oil/paper
5″ x 4″
Collection: the artist

21. CHINCHON LANDSCAPE
1959
pencil/paper
8″ x 10½″
Collection: the artist

22. MAN AND DOG
1959
oil/canvas
32″ x 32″
Collection: the artist

23. CHINCHON LANDSCAPE NO 2
1959
oil/canvas
38″ x 38″
Collection: the artist

24. MULES
1959
charcoal/paper
18″ x 23″
Collection: the artist

25. FLYING SAINT
1960
oil/canvas
55⅝″ x 61¾″
Collection: Dr. Donner Dewdney, Topeka, Kansas

26. LA TRILLA
1960
oil/canvas
44″ x 47½″
Collection: Mr. and Mrs. Edwin B. Walker, Pacific Palisades, California

27. BEGGAR AND LANDSCAPE
1960
oil/canvas
50″ x 37″
Collection: Miss Gloria Zuazua, New York

28. MAN AND LANDSCAPE
1960
oil/canvas
43″ x 43″
Collection: the artist

29. LANDSCAPE
1961
pencil/paper
6″ x 8½″
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

30. LANDSCAPE
1961
pencil/paper
6″ x 8½″
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

31. UNRAVISHED BRIDE
1961
oil/wood
48″ x 43″
Collection: Mr. and Mrs. Geoffrey Rans, London, Ontario

32. PORTRAITS
1961
oil/wood
31″ x 36″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

33. SLAUGHTER OF THE LAMB
1961
oil/wood
32″ x 72″
Collection: the artist

34. FIVE SHEPHERDS
1961-62
oil/wood
54″ x 62″
Private collection, Montreal

35. ONLOOKERS OVER WINNIPEG
1962
oil/wood
56½″ x 37¾″
Collection: Professor and Mrs. John W. Davis, London, Ontario

36. MESSENGERS JUGGLING SEED
1962
oil/wood
54½" x 45½"
Collection: The National Gallery of Canada, Ottawa

37. MATT AND KATRINA AT HOME
1962
oil/wood
36" x 30"
Collection: Mrs. C. Richardson, Toronto

38. McGILVARY COUNTY
1962
oil/wood
52¼" x 47¼"
Collection: Mr. and Mrs. Eric A. Schwendau, London, Ontario

39. NAIRN LANDSCAPE
1963
pencil/paper
6" x 8½"
Collection: Mr. and Mrs. Greg Curnoe, London, Ontario

40. OLGA AT THE SOUTH POLE
1963
oil/wood
32" x 46"
Collection: Mr. and Mrs. S. Dewdney, London, Ontario

41. ALL THINGS FALL
1963
oil/wood
52" x 75"
Collection: Dr. and Mrs. Julius Dick, Don Mills, Ontario

42. THE SHEPHERDS
1963
oil/wood
32½" x 46"
Collection: Mr. and Mrs. A. Isaacs, Toronto

43. BOY
1963
pencil/paper
26" x 20¾"
Collection: Dr. and Mrs. R. A. Kinch, Montreal

44. OLGA NEAR ARVA
1963
oil/wood
33¼" x 55¾"
Collection: The Montreal Museum of Fine Arts, Montreal

45. OLGA ALONG THE THAMES
1963
ink/paper
10⅝" x 18½"
Collection: The National Gallery of Canada, Ottawa

46. SUNDAY MORNING NO I
1963
ink/paper
21½" x 27½"
Collection: Mr. and Mrs. Geoffrey Rans, London, Ontario

47. NEAR SPRINGBANK
1963
pencil/paper
6" x 8"
Collection: Miss Tove Rasmussen, Toronto

48. LANDSCAPE
1963
pencil/paper
6" x 8"
Collection: Mr. and Mrs. Edward Richmond, London, Ontario

49. LANDSCAPE
1963
pencil/paper
6" x 8"
Collection: Mr. and Mrs. Edward Richmond, London, Ontario

50. STILL LIFE
1963
pencil/paper
7¾" x 9"
Collection: Mr. and Mrs. Edward Richmond, London, Ontario

51. STILL LIFE
1963
pencil/paper
6" x 8"
Collection: Mr. and Mrs. Edward Richmond, London, Ontario

52. VISITORS BY CHINCHON
1963
ink/paper
10" x 28"
Collection: Mr. Leslie Trevor, Toronto

53. LANDSCAPE
1963
pencil/paper
5¾" x 8⅛"
Collection: Mr. and Mrs. T. Urquhart, London, Ontario

54. SUNDAY MORNING NO I
1963
oil/wood
31¾" x 38¼"
Collection: The Reverend J. D. Chapman, Kintore, Ontario

55. THE BRIDE
1964
ink/paper
9¼" x 21¼"
Collection: Mr. R. Frank Chambers, London, Ontario

56. OLGA VISITING MRS V
1964
ink/paper
13¾″ x 20½″
Collection: Dr. and Mrs. W. N. Downe, London, Ontario

57. OLGA LISTENING
1964
oil/wood
28″ x 28″
Collection: Mr. and Mrs. John H. Moore, London, Ontario

58. SUMMER VISITOR
1964
oil/wood
39″ x 45″
Collection: Mr. and Mrs. I. Sharp, Willowdale, Ontario

59. OLGA VISITING MRS V
1964
oil/wood
32″ x 46″
Collection: Mr. and Mrs. E. G. Spence, London, Ontario

60. FAMILY GROUP NEAR BYRON
1964
oil/wood
44″ x 109″
Collection: Professor and Mrs. Richard Venezky, Madison, Wisconsin

61. OLGA AND MARY VISITING
1964
ink/paper
13″ x 21¾″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

62. OLGA VISITING GRAHAM
1964
oil/wood
40″ x 70″
Collection: The Vancouver Art Gallery, Vancouver

63. OLGA AND JOHN AT OTTERBURN HEIGHTS
1964
ink/paper
10″ x 12″
Collection: Mrs. Olga Chambers, London, Ontario

64. DAFFS
1964-65
oil/masonite
51″ x 63″
Collection: Dr. and Mrs. Federico A. Allodi, Toronto

65. ANTONIO AND MIGUEL IN THE U.S.A.
1964-65
ink/paper
18¼″ x 16¾″
Collection: Professor and Mrs. G. Ciamaga, Toronto

66. OLGA AND MARY VISITING
1964-65
oil/wood
49½" x 76¼"
Collection: London Public Library and Art Museum, London, Ontario

67. OLGA AND JOHN AT OTTERBURN HEIGHTS
1964-65
oil/wood
48" x 60"
Collection: Mr. and Mrs. L. Ritchie, Montreal

68. OLGA AT THE SOUTH POLE
1965
ink/paper
17½" x 22½"
Collection: Dr. and Mrs. Ralph L. Bull, London, Ontario

69. VENETIAN STILL LIFE
1965
oil/wood
34" x 44"
Collection: Dr. and Mrs. R. A. Kinch, Montreal

70. SUMMER BEHIND THE HOUSE
1965
oil/wood
38" x 28"
Collection: Mr. and Mrs. W. R. Poole, London, Ontario

71. ANTONIO AND MIGUEL IN THE U.S.A.
1965
oil/wood
52¼" x 49¼"
Collection: Art Gallery of Ontario, Toronto

72. STUART MIXING REDS AND GREENS
1965
oil/wood
52" x 76"
Collection: Confederation Art Gallery and Museum, Charlottetown, P.E.I.

73. MANTLE GROUP
1965-66
oil/wood
45" x 60"
Collection: Mr. and Mrs. Jack Lazare, Beaconsfield, Quebec

74. TULIPS WITH COLOUR OPTIONS
1966
oil/wood
60" x 90"
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

75. 3 PAGES IN TIME
1966
oil/canvas
96" x 72"
Lent by The Isaacs Gallery, Toronto

76. PEACHES
1966
oil/wood
48″ x 36″
Collection: Mr. and Mrs. David Melnik, Toronto

77. OLGA, DIEGO AND GERANIUMS
1966
oil/wood
51″ x 63″
Collection: Mr. and Mrs. John H. Moore, London, Ontario

78. MIDDLE I
1966
oil/wood
48″ x 96″
Collection: Alumni Association of the University of Western Ontario, London, Ontario

79. COW
1966-67
oil/wood
72″ x 48″
Lent by The Isaacs Gallery, Toronto

80. SHADES
1967
oil/canvas
109¼″ x 61″
Collection: The Imperial Life Assurance Company of Canada, Toronto

81. DRESSER
1967
oil/pencil/paper/wood
48″ x 41″
Lent by The Isaacs Gallery, Toronto

82. TAP
1967
oil/wood
84″ x 48″
Collection: London Public Library and Art Museum, London, Ontario

83. TAP
1967
ink/paper
12¾″ x 15¾″
Collection: Mr. and Mrs. John H. Moore, London, Ontario

84. ONE-SIDED TOY BOX
1967
oil/pencil/paper/wood
30″ x 42″
Collection: Dr. and Mrs. M. L. Robinson, London, Ontario

85. CAT
1967
oil/pencil/paper/wood
72″ x 48″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

86. FRUIT PLATE
1967
oil/pencil/paper/wood
12″ x 17½″
Collection: Dr. and Mrs. R. G. Woodman, London, Ontario

87. MOVING SIDE AND FORWARD
1967
pencil/paper/wood
55″ x 73″
Collection: York University, Toronto

88. WINDOW—STILL LIFE
1967
oil/pencil/paper/wood
12¼″ x 12″
Collection: The Reverend and Mrs. G. E. Rousom, London, Ontario

89. BIRD PLANT
1967-68
oil/pencil/paper/wood
75″ x 30″
Private collection, London, Ontario

90. MADRID WINDOW NO 1
1968
oil/pencil/paper/plexiglas
24½″ x 19½″
Collection: Miss D. F. Jones, London, Ontario

91. REGATTA NO 1
1968
oil/pencil/paper/plexiglas
51″ x 48¼″
Collection: London Public Library and Art Museum, London, Ontario

92. MUSIC BOX
1968
oil/pencil/paper/plexiglas
23½″ x 17″
Collection: Mr. and Mrs. John H. Moore, London, Ontario

93. THE HART OF LONDON
1968
oil/pencil/paper/plexiglas
49″ x 66″
Collection: The National Gallery of Canada, Ottawa

94. DIEGO AND CHAIRS
1968
oil/pencil/paper
17¾″ x 22⅝″
Collection: Mr. and Mrs. Geoffrey Rans, London, Ontario

95. GRASS BOX NO 1
1968
oil/pencil/paper/plexiglas
28″ x 16″
Collection: the artist

96. PASEO
1968-69
pencil/paper/plexiglas
52″ x 50″
Private collection, Toronto

97. REGATTA NO 2
1968-69
pencil/paper/plexiglas
40½″ x 50″
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

98. MADRID WINDOW NO 2
1968-69
oil/pencil/paper/plexiglas
45″ x 40″
Collection: Mr. and Mrs. Milton E. Harris, Willowdale, Ontario

99. 401 TOWARDS LONDON NO 1
1968-69
oil/wood
72″ x 96″
Collection: Northern and Central Gas Corporation Limited, Toronto

100. 401 TOWARDS LONDON NO 2
1968-69
oil/wood
72″ x 144″
Lent by The Isaacs Gallery, Toronto

101. GRASS BOX NO 2
1968-70
pencil/paper/plexiglas
37″ x 49″
Lent by The Isaacs Gallery, Toronto

102. REGATTA NO 3
1968-70
vacuum formed plastic/pencil/paper
30″ x 40″
Lent by The Isaacs Gallery, Toronto

103. REGATTA NO 4
1968-70
vacuum formed plastic/pencil/paper
30″ x 40″
Lent by The Isaacs Gallery, Toronto

104. REGATTA NO 5
1968-70
vacuum formed plastic/pencil/paper
30″ x 40″
Lent by The Isaacs Gallery, Toronto

105. REGATTA NO 6
1968-70
vacuum formed plastic/pencil/paper
30″ x 40″
Lent by The Isaacs Gallery, Toronto

106. SUNDAY MORNING NO 2
1969-70
oil/wood
48″ x 48″
Collection: Mr. and Mrs. Eric A. Schwendau, London, Ontario

107. STILL LIFE
1969-70
oil/wood
84″ x 48″
Lent by The Isaacs Gallery, Toronto

108. DIEGO NIGHT NO 1
1969-70
pencil/paper/plexiglas
34″ x 34″
Collection: Mrs. Olga Chambers, London, Ontario

109. DIEGO NIGHT NO 2
1969-70
vacuum formed plastic/pencil/paper
32″ x 32″
Lent by The Isaacs Gallery, Toronto

110. DIEGO NIGHT NO 3
1969-70
vacuum formed plastic/pencil/paper
32″ x 32″
Lent by The Isaacs Gallery, Toronto

111. DIEGO NIGHT NO 4
1969-70
vacuum formed plastic/pencil/paper
32″ x 32″
Lent by The Isaacs Gallery, Toronto

112. DIEGO NIGHT NO 5
1969-70
vacuum formed plastic /pencil/paper
32″ x 32″
Lent by The Isaacs Gallery, Toronto

113. VICTORIA HOSPITAL
1970
oil/wood
48″ x 96″
Lent by Nancy Poole's Studio, London, Ontario

114. SUNDAY NOON (Work in progress)
oil/wood
78″ x 72″
Lent by The Isaacs Gallery, Toronto

115. GRASS BOX NO 3
1970
photo-lithograph/paper
(number 1 of an edition of 45 with 5 artist's proofs)
31¾″ x 42″
Lent by The Isaacs Gallery, Toronto